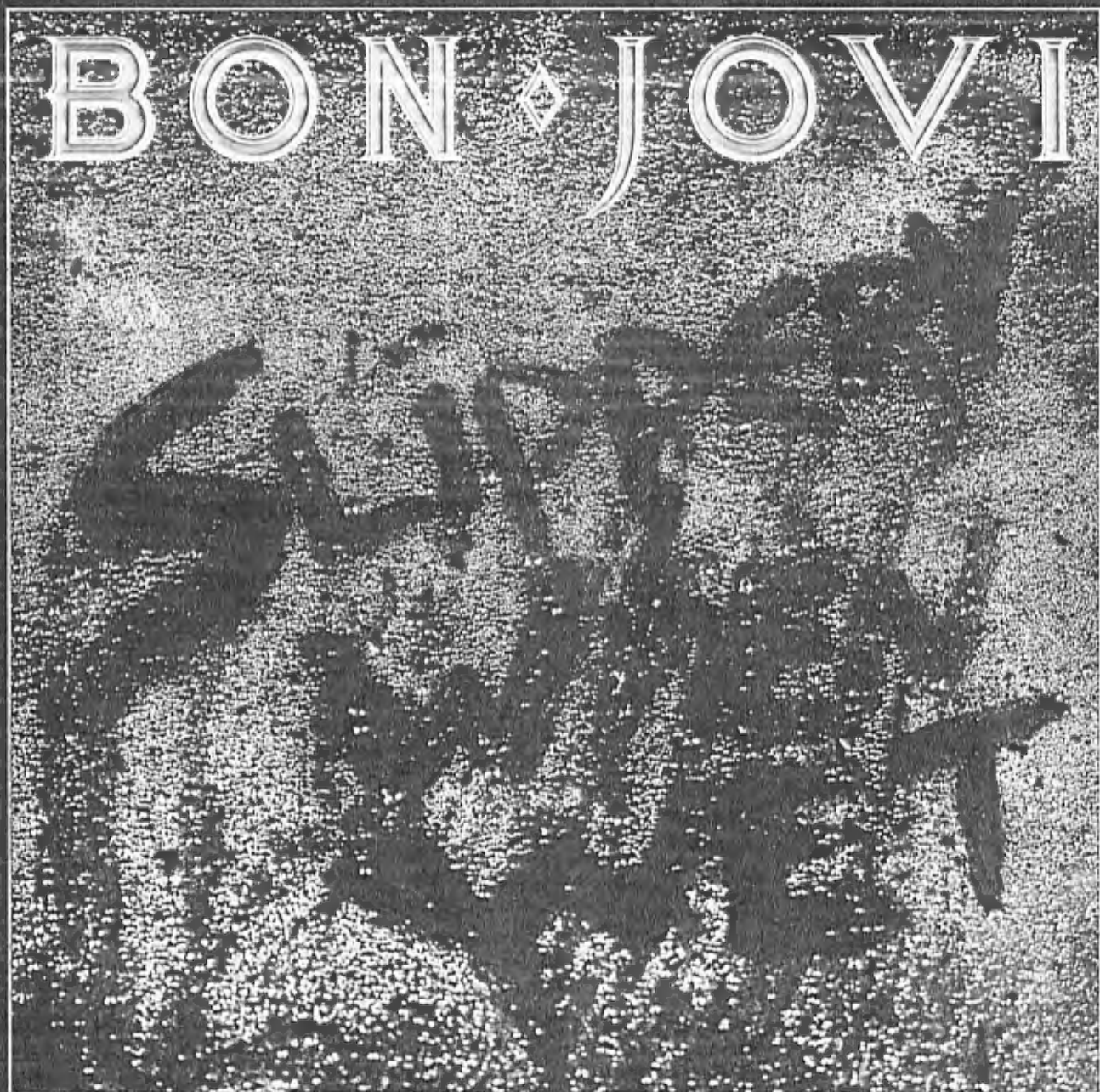




# BON JOVI

*Slippery When Wet*

ACCURATE TRANSCRIPTIONS  
OF NOTES AND TABLATURE  
Transcribed by  
JIM QUINN



# BON • JOVI

## *Slippery When Wet*

### CONTENTS

54	I'd Die For You
4	Let It Rock
16	Livin' On A Prayer
61	Never Say Goodbye
41	Raise Your Hands
22	Social Disease
32	Wanted Dead Or Alive
68	Wild In The Streets
49	Without Love
10	You Give Love A Bad Name
77	NOTATION LEGEND

# Let It Rock

Words and Music by Jon Bon Jovi and Richie Sambora

Tune 6th string to D.

## Intro

Moderate Driving Rock ♩ = 98

23

Keyboard intro

Guitar 1

Wo. \_\_\_\_\_

w/volume knob

D5 Dsus4 D

Csus/D C/D

Csus/D C/D

1. G5 F5 D5

Wo. \_\_\_\_\_

dip w/bar -1 w/bar

- 1/2

w/bar - 1/2

2. G5 F5 D5

## Verse

1. The week-end comes to this town  
go down to the Broad-way where

sev - en days too soon,  
ev - 'ry - bod - y goes,

for the  
to

P.H. 

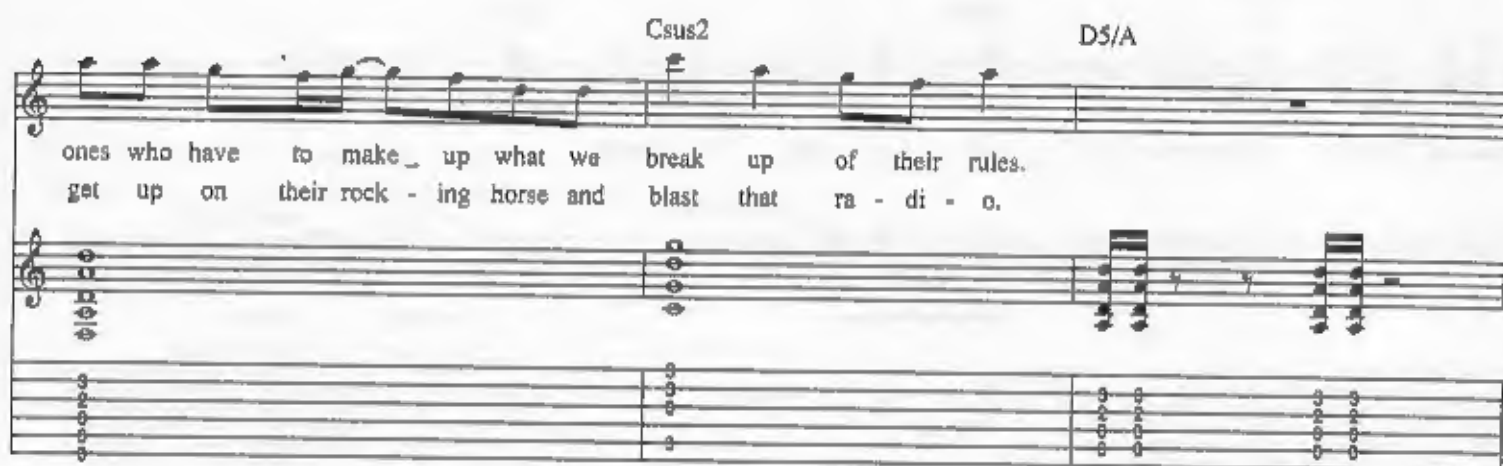
P.H. 

Sounding pitch: D



ones who have to make up what we break up of their rules.  
get up on their rock - ing horse and blast that ra - di - o.

Csus2 D5/A

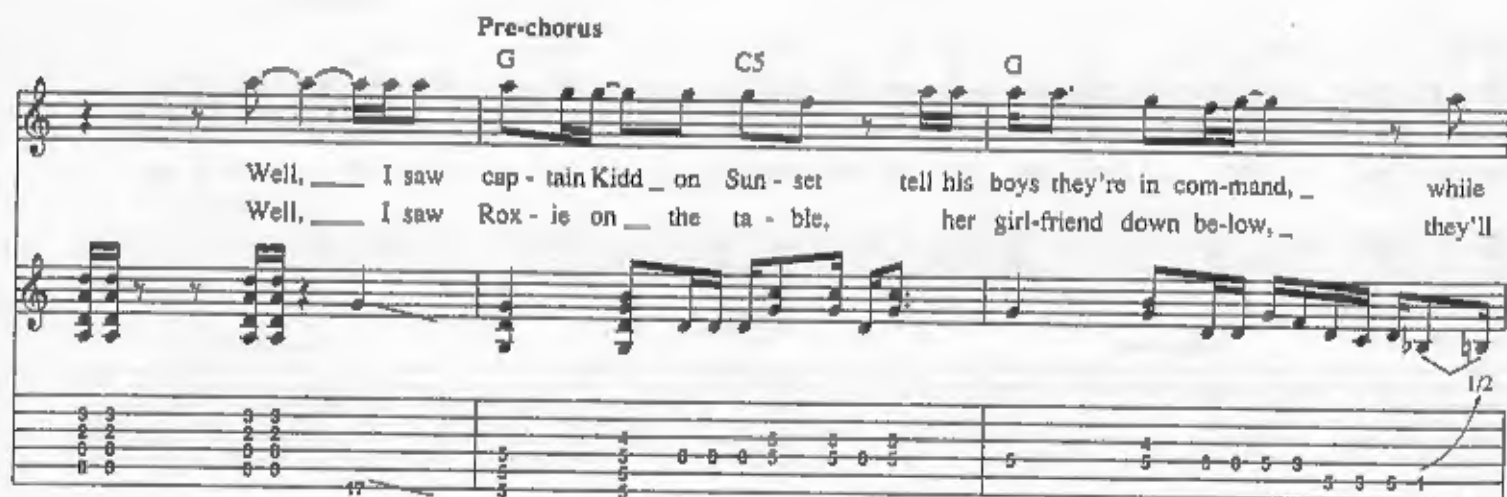


Pre-chorus

G C5 G

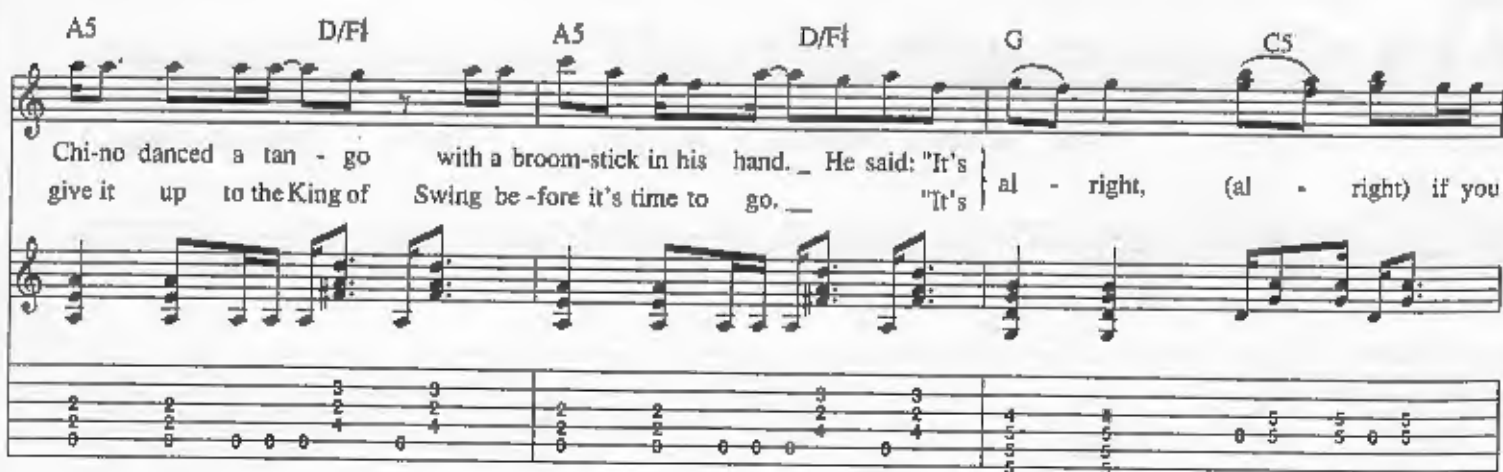
Well, I saw cap - tain Kidd on Sun - set tell his boys they're in com-mand, while  
Well, I saw Rox - ie on the ta - ble, her girl-friend down be-low, they'll

1/2



A5 D/F# A5 D/F# G C5

Chi-no danced a tan - go with a broom-stick in his hand. He said: "It's  
give it up to the King of Swing be - fore it's time to go. "It's al - right, (al - right) if you





G

A5

D/F#

A5

have a good time. \_

It's al - right, (al - right)

if you want \_ to cross \_ that line, \_ (to)

# Chorus

Dsus4

D

Csus/D

C

break on through \_ to the oth-er side."

Let

it

rock, \_

let

it

rock, \_

let

it

go, \_

let

it

go.

F.S.

dip w/bar

w/bar

Csus/D

C/D

G5

F5

D5

1.  
Dsus4

D

You can't stop a fire \_ burn - ing out of con - trol. \_

Let it rock, \_ let it go,

Csus/D

C/D

G5

let \_ it go, \_

with the night \_ you're on \_ the loose. \_

Uhh!

Got-ta let it rock.

dip w/bar

w/bar

Dsus4      D      C/susD C/D      C/susD C/D      G5 F5 D5

Wo. \_\_\_\_\_ wo. \_\_\_\_\_ 2. We

Musical notation for the first system, featuring a vocal line with lyrics "Wo. \_\_\_\_\_ wo. \_\_\_\_\_ 2. We", a guitar line with various chords and techniques like "dip w/bar -1" and "w/bar", and a bass line with fret numbers.

2., 3. Dsus4      D      C/susD C/D      C/susD C/D

Let it rock, \_ let it go, let \_ it go, \_ you can't stop a fire \_ burn - ing  
 with the night you're on \_ the loose, say.

(Rhy. Fig. 1)

Musical notation for the second system, featuring a vocal line with lyrics "Let it rock, \_ let it go, let \_ it go, \_ you can't stop a fire \_ burn - ing with the night you're on \_ the loose, say.", a guitar line with various chords and techniques like "dip w/bar -1" and "w/bar", and a bass line with fret numbers.

G5 F5 D5      To Coda ♪ Dsus4      D      C/susD C/D

out of con - trol. \_ Let it rock, let it rock, \_ let it go, let \_ it go, \_  
 ev - 'ry - bod - y sing!

Musical notation for the third system, featuring a vocal line with lyrics "out of con - trol. \_ Let it rock, let it rock, \_ let it go, let \_ it go, \_ ev - 'ry - bod - y sing!", a guitar line with various chords and techniques like "dip w/bar -1" and "w/bar", and a bass line with fret numbers.

# Solo

Guitar 1 plays Rhy. Fig. 1 (4 times)

(Vocals out) G5 F5 D5

G5

G

with the night\_ your on\_ the loose. \_\_\_\_\_

Got-ta let it rock.

N.H.  $\delta va.$

loco

N.H.

N.H.

slowly dive w/bar

Guitar 2

rapidly shake w/bar

N.H.

Csus/D C/D

Csus/D

C/D

w/bar  
scoop

G5

F5

D5

Dsus4

D

Csus/D

C/D

$\delta va.$

loco

depress w/bar  
and release

$\delta va.$

loco

full

full

release

full

1/2

full

w/bar  
scoop

full

full

dive  
w/bar

Csus/D

C/D

F5	G5	D5	Dsus4	D	Csus/D	C/D
----	----	----	-------	---	--------	-----

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the second system contains the guitar accompaniment. The vocal melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The guitar accompaniment is written on a single staff with a bass clef. The score includes various musical notations such as notes, rests, and fingerings. Chord symbols (Csus/D, C/D, F5, G5, D5, N.H.) are placed above the vocal staff. The guitar part includes a capo symbol at the beginning and various fret numbers (5, 6, 7, 8, 9) indicating finger positions.

The Wind

Peter Dinklage

3/4

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

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435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

Coda *Repeat and fade*

Dsus4 D Csus/D C/D Csus/D C/D G5 F5 D5

Wo, \_\_\_\_\_ wo. \_\_\_\_\_

dip w/bar

6 7 7 (7) 6 7 5 (5) 5 (5) 6 7 7 7 6 5 4 3 2 1



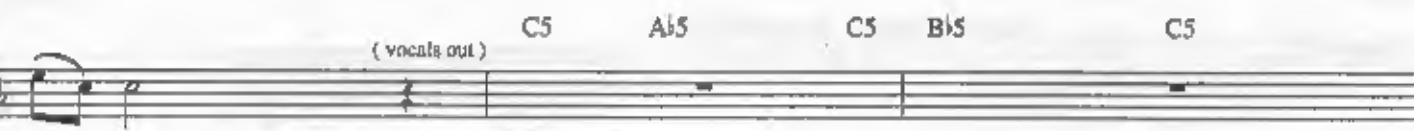
# You Give Love A Bad Name

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

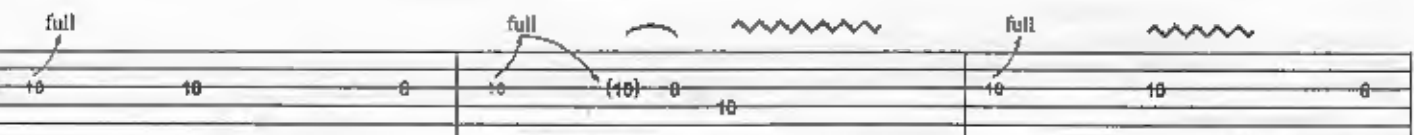
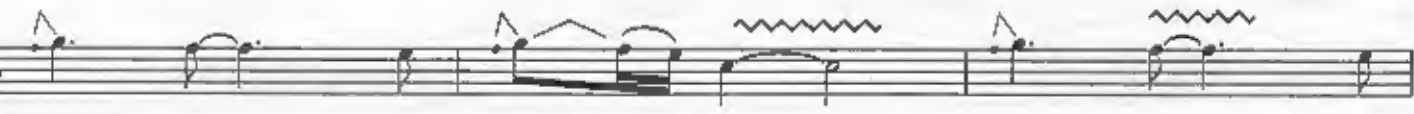
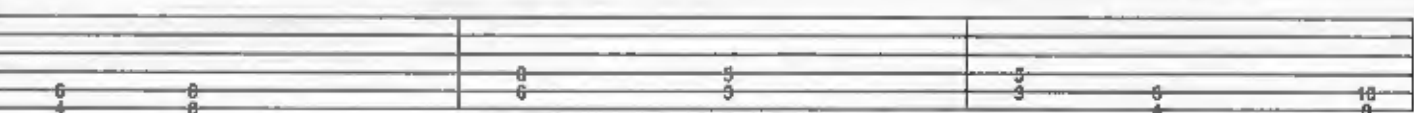
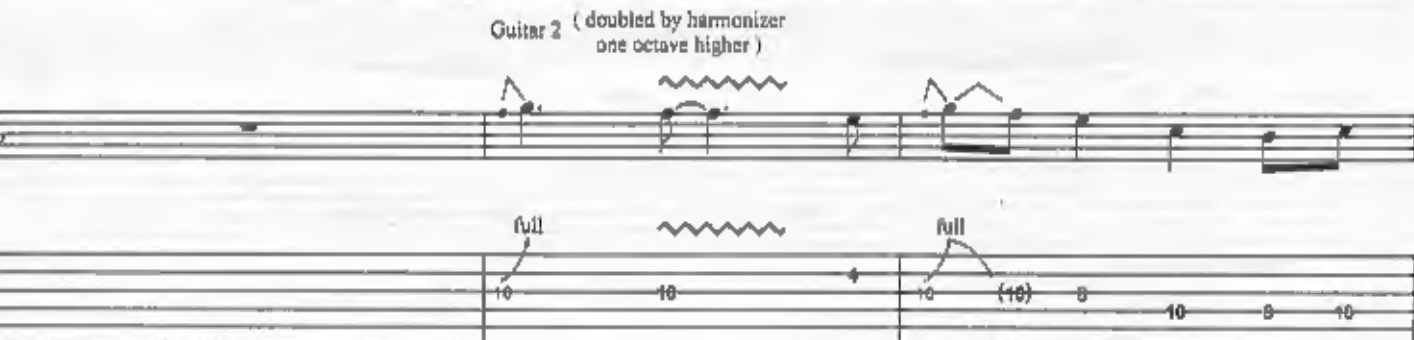
Moderate Rock Beat ♩ = 126



Shot thru the heart, \_\_\_\_\_ and you're to \_\_\_\_\_ blame. Dar - lin, you give love \_\_\_\_\_ a



bad \_\_\_\_\_ name.



B $\flat$ 5 C5 A $\flat$ 5 B $\flat$ 5

full (10) full

N.C. (Cm)  
Rhy. fig. 1

P.M. P.M.

Verse  
Guitar 1 continues Rhy. fig. 1 for 8 bars  
N.C. (Cm)

by Fill 1  
nd time. E $\flat$ 5

1. An an - gel's smile is what you sell. You  
2. You paint your smile on your lips,

dip bar dip bar

(Replaces original riff 2nd time.)

Fill 1

dip bar

T  
A  
B

prom - ised me heav - en, then put me through hell Chains of love got a  
 blood - red nails on your fin - ger - tips. A school boy's dream, you  
 hold on me. When pas - sion's a pris - on, you can't break free.  
 act so shy Your ver - y first kiss was your first kiss good - bye.

Pre - chorus

F5  
 Wo, you're a load - ed gun, Yeah.  
 Guitar 1  
 slowly dive w/bar

B♭5  
 Oh, there's no - where to run.  
 -1/2 -1/2 -1/2  
 Guitar 2 8va  
 P H w/bar  
 sounding pitch. D

F5 G5 Chorus C5 A♭5 C5  
 No one can save me, the dam - age is done. Shot through the heart and  
 P H w/bar  
 sounding pitch: C F A C D G B

B $\flat$ 5 C5 A $\flat$ 5 B $\flat$ 5 E $\flat$ 5 C5

you're to \_\_\_\_\_ blame, You give love \_\_\_\_\_ a bad name, bad name, I

The first system of the musical score. The vocal melody is written on a treble clef staff with a key signature of two flats. The lyrics are "you're to \_\_\_\_\_ blame, You give love \_\_\_\_\_ a bad name, bad name, I". The guitar accompaniment is shown on a six-string staff with a capo on the 5th fret, indicated by the fret numbers 5, 6, 5, 4, 3, 2. Chord symbols B $\flat$ 5, C5, A $\flat$ 5, B $\flat$ 5, E $\flat$ 5, and C5 are placed above the staff.

A $\flat$ 5 C5 B $\flat$ 5 C5 A $\flat$ 5 B $\flat$ 5

play my part, ' \_\_\_\_\_ and you play your \_\_\_\_\_ game. You give love \_\_\_\_\_ a

The second system of the musical score. The vocal melody continues with the lyrics "play my part, ' \_\_\_\_\_ and you play your \_\_\_\_\_ game. You give love \_\_\_\_\_ a". The guitar accompaniment continues with the same fretting pattern. Chord symbols A $\flat$ 5, C5, B $\flat$ 5, C5, A $\flat$ 5, and B $\flat$ 5 are placed above the staff.

E $\flat$ 5 C5 A $\flat$ 5 B $\flat$ 5

bad name, bad name. And you give love \_\_\_\_\_ a

The third system of the musical score. The vocal melody continues with the lyrics "bad name, bad name. And you give love \_\_\_\_\_ a". The guitar accompaniment continues with the same fretting pattern. Chord symbols E $\flat$ 5, C5, A $\flat$ 5, and B $\flat$ 5 are placed above the staff. A first ending bracket labeled "1." spans the final two measures of this system.

Solo C5 A $\flat$ 5 C5

bad name.

The fourth system of the musical score. The vocal melody continues with the lyrics "bad name.". The guitar accompaniment continues with the same fretting pattern. Chord symbols C5, A $\flat$ 5, and C5 are placed above the staff. A "Solo" section is indicated above the staff. The first ending bracket labeled "1." spans the final two measures of this system.

Guitar 2 (with harmonizer)

N.H. slowly dive w/bar

The fifth system of the musical score. The guitar accompaniment continues with the same fretting pattern. Chord symbols C5, A $\flat$ 5, and C5 are placed above the staff. A "Guitar 2 (with harmonizer)" section is indicated above the staff. The first ending bracket labeled "1." spans the final two measures of this system.

B♭5

C5

A♭5

C5

B♭5

C5

continue  
diving w/bar

shake w/bar

(5)

8 8

8 8

5 7

7 0

0 10

10 12

12 15

15 17

17 17

5 5

5 6

6 8

8 10

10 13

13 15

15 15

5

A♭5

C5

B♭5

C5

A♭5

laco

(approx.)

T

T

T

w/bar  
scoop

full

full

full

(11)

(14)

G5

Chorus  
Tacet

Oh,

Shor through the heart \_\_\_ and

dive bar

you're to \_\_\_ b.ame.

You give love \_\_\_

a bad name.

I play my part \_\_\_ and you

play your \_\_\_ game.

You give love \_\_\_

a bad \_\_\_ name, bad \_\_\_ name



C5 A5 C5 B5 C5 A5 B5 E5 C5

Shot through the heart \_ and you're to \_ blame. You give love \_ a bad name, bad name. I

A5 C5 B5 C5 A5 B5 E5 C5

play my part. \_ and you play you're \_ game. You give love \_ a bad name, bad name.

A5 B5 E5 C5 A5 B5 E5 C5 *Repeat and fade*

You give love. \_ You give love. \_ Bad name  
( Wo \_ wo. \_ Wo \_ wo. \_

Guitar 2

full full full full

# Livin' On A Prayer

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Moderate Rock Beat ♩ = 122

N.C.

Em (keyboard chords under guitar riff)

6

keyboard intro fades in

\* note: bass part adapted for guitar

C/E

D/E

Em

Guitar I enters (with talk box and distortion)

C/E

D/E

Em

C/E

D/E

Spoken. Once upon a time,

not so long

Em ago

# Verse

Em7 (N.C.)

1. Tom - my used to work on the docks. \_\_\_\_\_
2. Tom - my's got his six string in hock. \_\_\_\_\_

Un - ion's been on strike, he's  
Now he's hold - ing in what he

play Rhythm F g here  
during 2nd verse

C5 D5

down on his luck, it's tough, so tough, \_  
used to make it talk. So tough, it's tough. \_

F1 on 2nd verse

F# C D Em

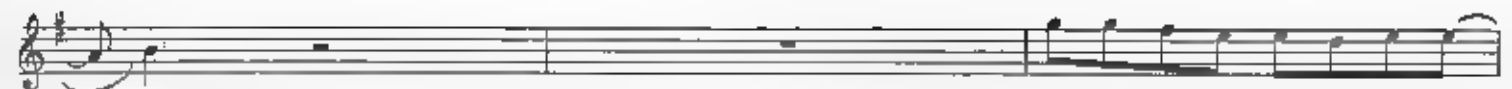
Guitar 2 with talk box

ful ful ful dive w/har

20 (29) 15 17

T  
A  
B

N C (Em)



G1 - na works the din - er all day \_  
G1 - na dreams of run - ning a - way \_

continue Rhythm Fig. 1  
during 2nd verse



C5 D5 E5 C5 D5

does - n't make a dif - f'rence if we make it or not. We've got each oth - er, and

E5 D5 C5 D5

that's a lot for \_\_\_\_ love," \_\_\_\_ We'll give it a shot.

# Chorus

E5 C5 D5 G5 C5

Wo, \_\_\_\_ we're half - way there. \_\_\_\_ Wo, \_\_\_\_ liv -

P.M. . . . . P.M. . . . .

D5 E5 C5 D5

in' on a prayer. \_\_\_\_ Take my \_\_\_\_ hand, \_\_\_\_ we'll make it, I swear \_\_\_\_

P.M. . . . . P.M. . . . .



G5 C5 D5 Csus2

C5 D5 G5 E5

live for the fight when that's all that you've got. Wo, \_\_\_\_\_ we're

F5 B5 E5 F5

half - way there. \_\_\_\_\_ Wo, \_\_\_\_\_ liv - n' on a prayer. \_\_\_\_\_

G5 E5 F5

Take my hand, \_\_\_\_\_ and we'll make it, I swear \_\_\_\_\_

B5 E5 F5

Wo, \_\_\_\_\_ liv - n' on a prayer. \_\_\_\_\_

# Social Disease

Words and Music by Jon Bon Jovi and Richie Sambora

## Intro

Moderate Rock ♩ = 126

Guitar 1  
with wah-wah (play one octave lower than written)

dive w/bar -4 1/2

8va PH

E (N.C.)

8va PH

P.H.

pitch: B

D

8va

(2)

12 12 0 7 9 2 5 4 2 2 6 4 2 0 0 7

G5

(6)

9 4 2 0 0 4 2 2 7 4 2 2 5

A5

E5

Verse

E6

E7

E5

E6

E7

E

1. You can read \_\_\_ it in the pa - pers, in some plac - you can find \_\_\_ it, try to run, \_\_\_

(5)

2 0 4 0 5 2 4 0 6 9 2 0

E6 E7 E5 E6 E5 E7 G5 G6 G5 G6 A5

- es it comes in thir-ty two fla-vors, but you would- n't tell no one your fav-  
 but you're al-ways be-hind it. So you play hide and seek like a blind

E (N.C.)

E

'rite if you could. From the Whire  
 kid 'til your caught. So you say

Spoken: (Yeah, you're caught.)

Fill 1 on 2nd verse

P.H. P.H. P.H.

sounding pitch B sounding pitch D

E6 E7 (N.C.)

E

E6

E7 (N.C.)

E

E6

E7 (N.C.)

E

House to the al-ways, from the Pres-i-dent down to  
 hey. that you had some, but they took it and held it for

Fill 1 (Guitar 2)

8va (for harm. on y)

full

P.H.

1/2

sounding  
 pitches.

C B B F F# B

E6 E7(N.C.) G5 G6 G5 A5

Long Tall Sal - ly, can't live with it, but you'll die with - out  
 ran som. Were they ta... dark, skin - ny, or hand -

E (N.C.) A5

it some? Yes, you would You won't talk, Se - no - So you

Full 2 on 2nd verse

PH. PH. *8va* PH. *8va*

sounding pitch. B B

Pre-chorus G5 E (N.C.)

n - ta's in the kitch - en, she's a fist - ful of dy - na - mite,  
 tel - e - phone your doc - tor, just to see what pill to take.  
 high grade oc - tane, she could run a bul - let train on

sounding pitch E

F 12 (Guitar 2) N.H. w/bar

+2 +1 +4 1/2 +4 1/2 +6 +6

5 (5) 4 1/2 5 1/2 5 1/2 -7 -6 -2 1/2

rapid y shake bar





E5

E6

E5

E7

E5

tee.

You can't

hide

when

in .

E6

E5

E7

G5

D5

E (N.C.)

fec - tion

starts, \_\_\_\_

be - cause

love \_\_\_\_

is a

so -

cial

dis - ease. \_\_\_\_

P.A. *Bva*

P.H.

sounding pitch D

To Coda ♯

G5

D5

Love \_\_\_\_

is a

so -

cial

dis - ease, \_\_\_\_

*Bva*P.H. *Bva*

P.H.

tr

tr

sounding  
pitch F

E5

mm, \_\_\_\_

mm. \_\_\_\_

2. Where you look

w/bar scoop

dive  
w/bar

. f2

2 D5 E (N C) G5 D5

is a so - cial dis - ease. Love is a so - cial dis -

8va P.H. 8va P.H. tr

P.H. P.H. tr

(2) 7 5 2 2 6 4 2 5 7 5 2

sounding puchs: D F#

A5

case Spoken: Let the boys show ya babe.

w/bar scoop dive bar

-2 /2

Guitar 2

Solo

dive w/bar

(2) 8 3 4 0 0 3 4 0 0 3 4 0 0 7 7 7 7 5 5 5 5 14 14 14 14 12 12 12 12 10 10 10 10 8 8 8 8 7 7 7 7 5 5 5 5 14 14 14 14 12 12 12 12 11 11 11 11 9 9 9 9 7 7 7 7 5 5 5 5 6 2 0

dive w/bar

P H full

sounding pitch D E

B5

Coda

is a so - cia, dis ease, mm, mm.

Full 4

8va

P.H.

P.H.

sounding pitch: B

E5 E6 E7 E5 E6 E5 E7 E5

You can't start a fire with - out a spark, but there's some -

E6 E5 E7 E5 E6 E5 E7 E5

- thing that I guar - an - tee. You can't hide when in -

8va

P.H.

P.H.

sounding D  
pitch:

Fill 4 (Guitar 2)

8va

full

full

full

3

17 17 17 (17) 15 17 17 15 16 17 15 16 15 14 12 14 12 14 (14)

E6 E5 E7 G5 D5 E (N.C.) G5

fec - tion starts, be - cause love \_\_\_\_\_ is a so - cial dis - ease, \_\_\_\_\_ Love \_\_\_\_\_

8va

PH

PH

sounding A

pitch:

D5 E (N.C.) G5

tr

Gtr 2

dip bar 1/2

tr

19 16 19 16 18 16 19 16 19 18 19 18 15 18 18 19 16 19 16 19 16 19 16 19



spoken. You're right. nothing a shot can't cure



Words and Music by Jon Bon Jovi and Richie Sambora

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Slowly ♩ = 74

Wind, chimes. kbd.

Gtr 1  
(Acoustic 12 string)

Dsus2

The image shows a musical score for the song "The Rose Tree". It consists of three staves: a vocal line (Soprano), a guitar line, and a bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature change to one flat. The guitar line is in standard tuning (E-A-D-G-B-E) and features a capo on the first fret, indicated by a "C" and a bracket. The bass line is in standard tuning (E-A-D-G-B-E) and features a capo on the first fret, indicated by a "C" and a bracket. The lyrics "The Rose Tree" are written below the vocal line. The guitar line includes a "N.H." (Natural Harmonic) instruction. The bass line includes a "12" instruction. The score is for a single system, with a repeat sign at the end of the vocal line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. Each system includes a vocal melody line on a treble clef staff and a guitar accompaniment line on a six-string staff. The guitar line features fret numbers (1-15) and a bar line. The vocal line includes a final measure with a fermata.

The first system of musical notation for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. Below the staff, there are two lines of numbers indicating fingerings or positions: the first line has '15', '12', '10', '0', '6', '3', '1' and the second line has '(0)', '14', '14', '0', '12', '12', '0', '10', '10', '0', '0', '0', '0', '5', '5', '0', '4', '4', '4', '2'.



Verse  
 § D5  
 Guitar 2 on 3rd verse

F D

C5  
 Cadd9

C5  
 G

1. It's all the same, \_ on - ly the names \_ will change. \_  
 times I sleep, \_ some - times it's not \_ for days. \_ The  
 walk these streets, \_ a load - ed six string on my back I

Rhythm figure 1

C5  
 Cadd9

G5  
 G

F5  
 F D

D5/A

Ev - 'ry day \_ it seems we're wast - ing a - way. \_ An -  
 pce - ple I meet al - ways go their sep - 'rate ways. Some -  
 play for keeps, \_ 'cause I might not make it back. I've been

Fill 4 on 2nd verse

Fill 2 on 1st verse

Fill 4 Guitar 1 (12-string) replaces original riff

Fi. 2 Guitar 3 w/dist

vol. swe

fu.

oth - er place, \_ where the fac - es are \_ so cold. I'd  
times you tell \_ the day by the bot - tle that \_ you drink. And  
ev - 'ry - where, \_ still I'm stand - ing tall. I've

drive all night just to get back home. I'm a  
 times when you're alone, all you do is think.  
 seen a mil-lion fac-es, and I've rocked them all.

2nd 6 on 3rd verse

[illegible]

# Chorus

C5 G5 F5 D5/A

C G F D

cow - boy, on a steel \_ horse \_ I ride. I'm

F 1 5, on 2nd chorus.  
Rhythm fig. 2

C5 G5 C5 D5 F5 D5

C G D

want - ed, (want - ed, \_) dead or a - live. \_ (on 3rd chorus) 'Cause I'm a

2nd time

To Coda

FIG. 5 Guitar 3 w/dist

fu

10 12 10 12 10 12 10 12

dive w/bar

1/4 1/4 1/4 1/4





C5                      G5                      C5                      G5

8va. PH  
 P.H. full  
 full  
 ful.  
 full  
 full  
 P.H.  
 P.M.

sounding pitch: D E C                      sounding pitch: F

F5                      D5                      Chorus C5                      G5                      F5                      D5

Oh I'm a cow - boy, on a steel horse I ride. I'm

(Guitar I plays rhythm fig 2 from chorus)

# Coda

♯ C5 G5 F5 D5

cow - boy. I got the night on my side. I'm

(Guitar 1 continue plays rhythm fig. 2 from chorus,  
Guitar 2 F,17

C5 G5 D5

want - ed, want - ed, dead or a - live, dead or a -

C5 G5 D5

live, dead or a - live, dead or a - live. I stil.

Fill 7 Guitar 3

8va.

ful.

T  
A  
B

C5                      G5                      D5

ride,      I still      ride,      dead or a - live,

G5                      D5                      G5

dead or a - live,      dead or a - live,      dead or a - live,

D5

dead or a - live

Guitar

Guitar 2 out

ritard

D



# Raise Your Hands

Words and Music by Jon Bon Jovi and Richie Sambora

Moderate Rock Beat ♩ = 135

A (N.C.)

tr Reopen, 3 times  
5

P.M. on 'A' string only



8va.....

G5

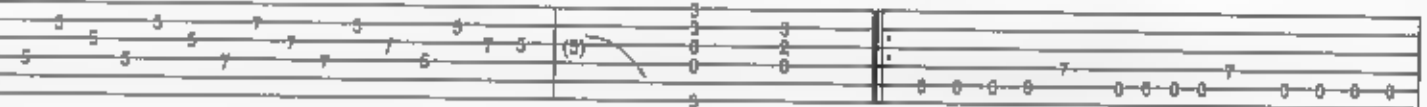
D5

A (N.C.)

loco

N.H.....

dive  
w. bar



tr 5

1. G5 D5

A H

Sounding  
pitch: C♯

Verse

2. G5 D5 A (N.C.)

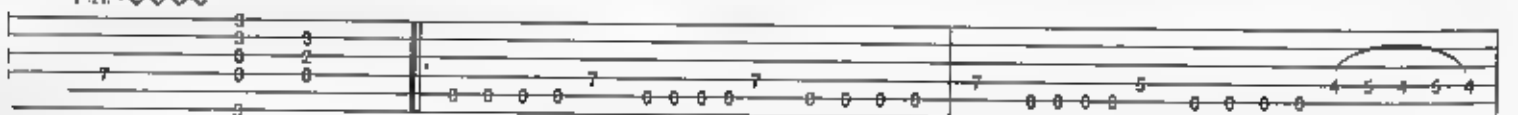
I You, \_\_\_\_\_

you got a nas - ty rep - u -

I've been out on the

tr 5

P.H. wavy



Sounding  
pitch: C♯

G5 D5 A (N.C.)

ta - tion. We're in a stick - y sit - u - a - tion.  
front line, where you'll go down if you waste time

G5 A5

It's down to me and you So tell me, is it true?  
They'll walk all o - ver you. But I,

PH.

sounding C#  
pitch.

D (N.C.)

They say there ain't no - bod - y bet - ter  
I ain't here look - ing for sur - ren - der

G5 D5 A (N.C.)

Well, now that we're to - geth - er, show me what you can do.  
I'll raise the flag if you'll de - fend her It's up to you.

dive  
w/bar

Pre-chorus

G5

D/F#

G5

You're

un-der the gun,

out on

the run,

gon-na set the night on fire.

Out on the run,

un-der the gun.

play-in' to win

Chorus

2nd time

G5

D5

$\frac{5}{4}$ A (N.C.)

You got-ta raise

your hands

when you want to

let it go.

Raise

your

G5      A5      D (N.C.)

hands and you want \_\_\_ to let a feel - ing show      Raise your hands from New York \_\_\_ to Chi - ca -

2nd time (When)

PH <sup>8va</sup> ~~~~~

PH ~~~~~

sounding pitch: c1

A (N.C.)

go. Ra.se your \_\_\_ hands from New Jer - sey to To - ky - o. \_\_\_\_\_

Fl. 1 on 3rd chorus ~~~~~

5

G5      D/F#      G5      D5      A (N.C.)      To Coda ♯

wo,      wo,      raise your hands

replaces original R (f)

Fl. 1 ~~~~~

Guitar

PH ~~~~~      P.S.

T

A 7

B

sounding pitch: A

1

G5 D5

2. I, \_

2

A (N.C.) G5 D/F# G5 D5 A (N.C.)

Wo, wo, raise your \_ hands.

Solo F#5

Al - right, let's go!

3va... (3) dive bar 1 / 2 Inca 3

over dub harmony with G5 ar

shake w/bar

G5 A5

w/bar scoop dive w/bar

F#5 G5 A5

8va..... loco

dip bar -1 1/2 N.H. dive w/bar -1 1/2

F#5 G5

5ma A.H.

P.R.

A5 F#5

8va..... cello off loco

ful. ful. ful. ful.

sounding G pitch.

G5 E5

8va..... N.H. P.S.

Raise your

N.H.

shake w/bar

A (N.C.)

hands. \_\_\_\_\_

*tr* *5*

8va. *tr*

Guitar 2 out

(9)

Raise your \_\_\_\_\_ hands. \_\_\_\_\_

*tr* *5*

G5 D5  
D S. al Coda

Raise your \_\_\_\_\_

8va. *tr*

1000

N.H. \_\_\_\_\_ dip bar

1. / 2

## Coda

G5 D5 A (N.C.)  
 Raise your \_\_\_ hands. New York! \_\_\_  
 PH  
 7 5

sounding pitch: C1

Raise your \_\_\_ hands. De - troit! \_\_\_  
 tr  
 7 5

G5 A5 D (N.C.)  
 Raise your hands, van - con - ver!  
 P.H.  
 7 5

sounding pitch: C1

A (N.C.)  
 Raise your \_\_\_ hands. And Lon - don! Raise your  
 tr  
 7 5

Repeat and fade  
 G5 D5  
 PH  
 7 5

sounding pitch: C1



# Without Love

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

## Intro

Moderately ♩ = 110

Gtr I

N.C. (D)

(Bm)

P.S

P.M. 4

8va. PH PH (D) A5

PH PH P.M. ....

Sounding pitches: B C

## Verse

N.C. (D)

1 She was - n't young, but still a child  
2 I saw a man down on lone - ly street.

P.M. ....

(Bm)

(D)

There was still in no cence in paint - ed smiles.  
A bro - ken man who looked like me.

She called to me as I  
And no one knows the

PM

PM

(Bm)

passed her by  
pain that he's been liv - ing.

The la - dy of the night  
He lost his love,

looked in my eyes, she said:  
and still has - n't for - giv - en, he said

PM

Pre-chorus

A5

B5

C5

"I been through some chang - es,

but one thing al - ways

P.S

G5

Chorus

N.C (D)

(Bm)

stays the same. With-out love,

there's noth - ing with - out love,

and

PM

PM

G5(add9) D/A A

noth - ing else can get ya thru the night. 'Cause noth - ing else feels right with-out

8va. PH let ring shake w/bar shake w/bar

Sounding pitch: B F# D

N.C. (D) B5 A5 2. 3 N.C. D)

ove." Wo. love. There's noth - ing with - out

P.M. P.M.

(Bm) D/G To Coda

love Noth - ing else but love can burn as bright, 'cause

8va. PH let ring shake w/bar shake w/bar

P.M. PH let ring shake w/bar

Sounding pitches: B F# B

A5 N.C. (Bm) BM A5

noth ing wou.d mean noth ing with out love." Wo

P.M.

# Guitar Solo

B5

G5

Ctrl

Gtr 2

1/2

1/2

B5

E5

G5

8va.....

3

1

3

3

1/2

## Bridge

N.C. (D)

(Bm)

I see my life.

some things I took for grant - ed.

Love's passed me by,

so

8va.....

Ctrl 2 on.

G5

man-y se-cond chanc - es.

I was a - fraid,

I won't be

a - fraid

no

Gtr 1

P.M.

A5 *D. S. al Coda*

more, no With-out

Coda D/A A5

noth-ing would be noth-ing with-out

N.C. (D) (Bm)

love. There's noth-ing with-out love. and

(D)

noth-ing with-out love. Noth-ing with-out

Sounding pitch: A) B F| B

*Begin fade* (Bm) (D) *Fade out*

love. Mm

Sounding pitch: D F| B A|

## I'd Die For You

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

## Intro

**Moderate Rock Beat  $\mu = 132$**

Gtr A5 F5 G5 C G/B  
 T  
 A  
 B

Rhythm Fig. 1 --

NC. Am

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with a range of one octave. The second system consists of two staves. The top staff continues the melody from the first system, and the bottom staff provides a simple harmonic accompaniment using a bass clef. The key signature remains one sharp. The melody is composed of eighth and quarter notes, with some rests. The accompaniment is primarily composed of quarter and eighth notes, providing a steady rhythmic foundation. The overall style is that of a traditional folk song, with a clear melody and a simple accompaniment.

**Verse**

A5

you could see in - side my heart, then you would un - der - stand. I'd  
might not be a sav - ior, and I'll nev - er be a king. I

\* Note Keyboard part adapted for guitar \*\*

The image shows a musical score for a song titled "The Lord's Prayer". The score is written for guitar and drums. The guitar part is in the upper staff, and the drum part is in the lower staff. The guitar part begins with a treble clef and a key signature of one sharp (F#). The first measure of the guitar part contains a whole note chord consisting of F#, A, C, and E. The second measure contains a whole note chord consisting of F#, A, C, and E. The third measure contains a whole note chord consisting of F#, A, C, and E. The fourth measure contains a whole note chord consisting of F#, A, C, and E. The fifth measure contains a whole note chord consisting of F#, A, C, and E. The sixth measure contains a whole note chord consisting of F#, A, C, and E. The seventh measure contains a whole note chord consisting of F#, A, C, and E. The eighth measure contains a whole note chord consisting of F#, A, C, and E. The ninth measure contains a whole note chord consisting of F#, A, C, and E. The tenth measure contains a whole note chord consisting of F#, A, C, and E. The eleventh measure contains a whole note chord consisting of F#, A, C, and E. The twelfth measure contains a whole note chord consisting of F#, A, C, and E. The thirteenth measure contains a whole note chord consisting of F#, A, C, and E. The fourteenth measure contains a whole note chord consisting of F#, A, C, and E. The fifteenth measure contains a whole note chord consisting of F#, A, C, and E. The sixteenth measure contains a whole note chord consisting of F#, A, C, and E. The seventeenth measure contains a whole note chord consisting of F#, A, C, and E. The eighteenth measure contains a whole note chord consisting of F#, A, C, and E. The nineteenth measure contains a whole note chord consisting of F#, A, C, and E. The twentieth measure contains a whole note chord consisting of F#, A, C, and E. The drum part is in the lower staff, and it begins with a treble clef. The first measure of the drum part contains a whole note chord consisting of F#, A, C, and E. The second measure contains a whole note chord consisting of F#, A, C, and E. The third measure contains a whole note chord consisting of F#, A, C, and E. The fourth measure contains a whole note chord consisting of F#, A, C, and E. The fifth measure contains a whole note chord consisting of F#, A, C, and E. The sixth measure contains a whole note chord consisting of F#, A, C, and E. The seventh measure contains a whole note chord consisting of F#, A, C, and E. The eighth measure contains a whole note chord consisting of F#, A, C, and E. The ninth measure contains a whole note chord consisting of F#, A, C, and E. The tenth measure contains a whole note chord consisting of F#, A, C, and E. The eleventh measure contains a whole note chord consisting of F#, A, C, and E. The twelfth measure contains a whole note chord consisting of F#, A, C, and E. The thirteenth measure contains a whole note chord consisting of F#, A, C, and E. The fourteenth measure contains a whole note chord consisting of F#, A, C, and E. The fifteenth measure contains a whole note chord consisting of F#, A, C, and E. The sixteenth measure contains a whole note chord consisting of F#, A, C, and E. The seventeenth measure contains a whole note chord consisting of F#, A, C, and E. The eighteenth measure contains a whole note chord consisting of F#, A, C, and E. The nineteenth measure contains a whole note chord consisting of F#, A, C, and E. The twentieth measure contains a whole note chord consisting of F#, A, C, and E.

G5

E5

nev - er mean to hurt you ba - by, I'm not that kind of man  
might not send you ros - es or buy you dia - mond rings.

PM

PS

H

A5

I might not say I'm sor - ry. yeah, I  
But, if I could see in - side you, may - be I'd

8va

NH

1000

give  
what

PM

PM

F

G

might talk tough some - times  
know just who we are.

And I might for - get the  
'Cause our love is like a hun -

PM

PM

PM

E5

lit - tle things, or keep you hang - ing on the line. In a  
gor, with - out it we would starve

PM NH P.S. dive w/bar -2 /2

**Pre-chorus**

F5 A5 G5 F5 C5 G5

world that don't know Ro - me - o and Ju - li - et boy mee.s gir , and prom - is - es we can't for - get.  
(Can't for -

F5 A5 G5 F5 E5

we are cast from E - den's gate with no re - grets, in - to the fire we cry. I'd  
get.) (Cry \_\_\_\_\_)

Fill I (on 2nd Pre-chorus)

**FIG. 1** Gtr I  
Replaces original Fill

NH dive w/bar

T  
A  
B



# Chorus

N.C. (Am)

(F)

(G)

(E)

die for you, I'd cry for you, I'd do an - y - thing I'd die for you, you

(Am)

(F)

G5

C

G/B

know it's true, ba - by, I'd die for you. I'd

§ N.C. (Am)

(F)

(G)

(E)

die for you, I'd cry for you, if it came right down to me and you. You

(Am)

(F)

G5

To Coda

1.

C

F5/C

G/B

know it's true, ba - by I'd die for you. 2 I

8va

P.H.

P.H.

Sounding pitch: F4

**Guitar Solo**  
2 G C/E G N.C. (Am, (F)

Ah - ah - ah - ah - ah - ah - ah.

(Gtr. 1 plays Rhythm Fig. 1)  
2 times

Gtr 2

8va P.H.

PH

Sounding pitches: F G

(G) 15ma P.H. (E) (Am) (F)

PH. ful.

Sounding pitches G A G

G5 C/E G

N.C. (Am) (F) (G)

8va P.H.

PM P.M. PM P.M. PM P.M. P.M.

(E)

872

 $(A_m)$ [illegible]

(F)

D5

E5

F5

GS

Ger 1

Sounding pitch: F# 

die for you, I'd cry for you, I'd do an - y - th.ing. I'd lie for you, you

[illegible]

### *D. S. al Coda*

Coda

N.C. (Am)

(F)

(Vocal harmony on repeat only)

Ah, \_\_\_\_\_

ah, \_\_\_\_\_

15ma -----

P.H.

P.H.

Sounding pitch B

(G)

(E)

(Am)

uh, \_\_\_\_\_

Ba - by

it's on - ly

for \_\_\_\_\_

you, \_\_\_\_\_

8va -----

P.H.

P.H.

Sounding pitch D

(F)

G5

G

on -

ly \_\_\_\_\_

for \_\_\_\_\_

you, \_\_\_\_\_

2. D5

E5

E5

G5

A5

you, \_\_\_\_\_

catches feedback

lightly shake w/bar

dive w/bar

# Never Say Goodbye

Words and Music by Jon Bon Jovi and Richie Sambora

## Intro

Slow Rock ballad ♩ = 69

Chords: A5, A5, C♯5(min)\*, D, Dm

Gtr 1 w/dist. full. 1/2

Gtr 2 w/c st.

\* Note keyboard implies minor

## Verse

Chords: A, Asus, A, C♯m7

1. As I sit in this smoky room, the night about to end,  
2. Remember days of skip-ping school, racing cars and be-ing cool,

Play rhythm Fig. 1 on 2nd verse two times replacing original gtr. 3

Gtr 3 clean (Gtr 2 out.)

Rhythm Fig. 1 Gtr 3 clean (keyboard part adapted for guitar)

Chords: Asus2, C♯m7, Gmaj6, Dsus2

SIM. m. SIM. 10

G D/F#

I pass my time with stran - gers, but this bot - tie's my on - ly friend.  
 six pack and a ra - di - o, we d.d - n't need\_ no place to go.

3 3 3 3 2 5  
 4 4 4 4 2  
 5 5 5

A Asus A C#m7

Re - mem - ber when we used to park\_ on But - ler Street out in the dark?\_  
 Re - mem - ber at the prom that night, \_ you and me, we had a fight, \_ but the

9 9 7 4 5 6  
 2 2 5 4 6  
 2 2

G D5

Re - mem - ber when we lost\_ the keys and you lost more than that \_ in my back seat . be lieve it.  
 band, they played our fa - vor - ite song, and I held you in my arms \_ so strong. \_ We

3 3 2 3 5  
 4 4 2 4 5  
 5 5 0

Guitar 3 out

**A** **C/m**

Re - mem - ber when we used to talk a - bout bust - ing out, we'd break their hearts. To -  
 danced so close, we danced so slow, and I swore I'd nev - er let you go  
 guess you'd say we used to talk a - bout bust - ing out, we'd break their hearts.

Fill 2 on 2nd verse and D.S.  
 replaces next two bars

Fill 3 on D.S.

Gtr, 2 w/dist. shake w/bar

**G5** **D/F#** **G** **D/F#**

geth - er for - ev - er. Nev - er

Fill 1

Fill 2 Gtr 2

**A5** **C15**

Fill 3 Gtr 4 from end of solo:

*Rva.*

Fill 1 Gtr 3 clean

# Chorus

A5 C#5 D  
 say good - bye, \_ nev - er say good bye \_ You and me \_ and my \_ old friends, \_  
 Gtr 4 full 1/2  
 Gtr 2

Dm A5 C#5  
 hop - ing it \_ would nev - er end, \_ Say good - bye, \_ nev - er say good - bye. \_  
 full

D To Coda Dm  
 Hold - in' on, \_ we've got to try, \_ hold - in' on \_ to nev - er say good - bye. \_  
 1/2



1

A5 C#5 D Dm

Gtr 4

Gtr 2

full

f2

2. Guitar solo

Gtr 2 A5 C#5

Gtr 4

P.H. full

full

sounding pitch: B C# B

D5 F5 G5

f2

f2

10

(+10)

A5 C#5

hit w/bar so vibrates fast

full

full

full

D5 F5 G5 *D.S. al Coda*

Ooo. I

8va

1/2 1/2

21 (21) (21) 17 13 13 13 15 17 13 15 13 15 13 15 17 13 15 13 13 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15

Coda Dm A5

hold - ing on to nev - er say good - bye ey ya

full

10 9 7 10 5 7 7 10

C#5 D Dm

Yeah yeah.

1/2

5 7 9 5 9 7 10 10 9 7 10

A5 C/5 D

full 1/2 ritard

Dm A5 Aadd9

resulto normal tempo

Gr 4 out Gr 5 Acoustic 12 string

w/our gently

ritard

# Wild In The Streets

Words and Music by Jon Bon Jovi

## Intro

Fast Rock beat ♩ = 163

Gtr 1 A5

## Verse

Asus2

I Jo - ey comes from a sa - cred part of town  
 boy's bri - gade had a date with the girl next door.

where some - times you talk so tough. your feet don't touch the ground,  
 You know it made her dad - dy cra - zy, it on - ly made her want him

lightly shake w/bar

more. \_

And the side - walk sol - diers  
 But they weren't look - in' for trou - ble, that

F#m7add11 Asus2

sing their mid - n'ght blues, \_ while the  
 boy did - n't \_ want to fight, not to - night. So she

old men re - cite their sto - ry lines \_ 'bout "when I was young \_ like  
 head - ed out through her bath - room win - dow, what her dad - dy did - n't know was gon - na

F#madd11 F#m7add11

# Pre-chorus

you," they say Bkgd: (Oh yeah, \_) we were cruis - ing to the back beat.  
 be a - right, she say (Oh yeah, \_) We're cruis - ing to the back - beat.

A5 D5

Bkgd: (Oh yeah, \_) mak - ing love \_

A5 D5 A5 D5

in the back seats. And, ooh, \_ we were

E5

P.S.

## Chorus

wild, \_ wild in \_ the streets

A5 A sus2

let ring

D5

Bsus4

Wild, \_\_\_\_\_ wild in the streets

We were \_\_\_\_\_

P.M. 4

P.M. 4

let ring

1 (B5)

2. 3. A5

2. A mem - ber of the wild, \_\_\_\_\_

right y shake w/bar

P.M. 4

Asus2

D5

wild in the streets. Wild \_\_\_\_\_

let ring

P.M. 4

Bsus4

To Coda (B5)

wild in the streets Rock me!

(Gir out)

P.M. 4

Guitar solo  
N.C. (A)  
(piano plays chords)

Gtr 2

First system of guitar solo notation for Gtr 2. The treble clef staff shows a melodic line with notes and slurs. The bass staff shows fret numbers: 12, 14, 14, 14, 12, 14, 14, 14, 12, 14, 14, 14, 14, 14, 16, 16, 14, 16, 16.

Second system of guitar solo notation for Gtr 2. The treble clef staff continues the melodic line. The bass staff shows fret numbers: 12, 14, 14, 14, 12, 14, 14, 14, 12, 14, 14, 14, 14, 14, 16, 16, 14, 16, 16.

(D)

*diva...*

Third system of guitar solo notation. The treble clef staff shows a melodic line with notes and slurs. The bass staff shows fret numbers: 14, 14, 15, 14, 14, 14, 17, 14, 14, 14, 14, 14, 17, 14, 14, 15, 14, 14, 14, 17, 14, 14, 15, 14, 10, 14.

(Bm)

*lento*

Fourth system of guitar solo notation. The treble clef staff shows a melodic line with notes and slurs. The bass staff shows fret numbers: 12, 14, 14, 14, 12, 14, 14, 14, 12, 14, 14, 14, 14, 14, 16, 16, 14, 16, 16.

(A)

Fifth system of guitar solo notation. The treble clef staff shows a melodic line with notes and slurs. The bass staff shows fret numbers: 12, 14, 14, 14, 12, 14, 14, 14, 12, 14, 14, 14, 14, 14, 16, 16, 14, 16, 16.

Sixth system of guitar solo notation. The treble clef staff shows a melodic line with notes and slurs. The bass staff shows fret numbers: 12, 14, 14, 14, 12, 14, 14, 14, 12, 14, 14, 14, 14, 14, 16, 14, 16, 16, 14, 16, 16.





A5

here we got this code of hon - or, no - bod - y's go - ing down.

F#5

You don't walk in vain through the kid's...

Fill 1

dip w/bar -1/2

D5

*D.S. at Coda*

...pa - rade, 'cause this is my home - town.

Fill 1 Gtr. 2

P.S.

T

A

B

## Coda

A5

Yeah, we \_ were wild in \_ the streets,

P.M. P.M.

-p. 4th dive w/bar

swell w. volume knob

12 14 14 14 12 14 14 14 12 14 14 14 14 14 10 16 14 16

D5

wild in \_ the streets. Wild in \_ the streets,

P.M. P.M.

12 14 14 14 12 14 14 14 12 14 14 14 14 14 10 16 14 16

B5

A5

wild in \_ the streets. Wild in \_ the streets,

P.M. P.M.

14 14 12 14 14 14 12 14 14 14 12 14 14 14 14 14 16 14 16 16 16 14 16

The musical score for "The Streets of London" is presented in three systems. The first system shows the vocal melody in treble clef with lyrics "and we were wild in the streets. Oh," and a piano accompaniment in treble clef with chords marked "P.M.". The second system continues the piano accompaniment with chords marked "P.M.". The third system shows the guitar part in treble clef with chords marked "P.M.". The guitar part is written in a simplified style, using numbers 1-4 for frets and "P.M." for barre positions.

Wild in the Streets

Paul McCartney (Soprano), George Harrison (Alto), Eric Clapton (Guitar), Paul McCartney (Bass)

Key: F# (One Sharp), Time: 4/4

Lyrics: wild in the streets. Oh, wild in the streets.

Chords: D5, B5, P.M.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in a simplified notation with a key signature of one sharp (F#) and a 4/4 time signature. The score includes various performance instructions such as "A5", "Wild.", "ritard", "(various crowd noises, clapping, yelling, whistling)", "dip w/bar", "lightly shake w/bar", "full", and "P.S.". The guitar part features a prominent arpeggiated figure in the right hand and a bass line in the left hand. The vocal part consists of a single melodic line. The score is divided into measures, with some measures containing multiple notes or rests. The overall style is that of a handwritten musical manuscript.